

PS 3505  
.0467  
R3  
1900  
Copy 1

MAR 3 1900



# A RACE FOR LIFE

---

A Sensational Comedy Drama,

... in ...

Five Acts.

---

BY

DAVID CONGER,

No. 986 West Congress Street,

CHICAGO, ILL.

PS 3505  
0467R3  
1900

COPIES RECEIVED

Library of Congress,  
Office of the

MAR 8 - 1900

Register of Copyrights

A. 5805<sup>2</sup>

Mar. 3, 1900

Sent to ord. div.

NOV 28 1900

## CAST OF CHARACTERS.

EDWARD CLEVELAND, alias Capt. Kettle.	DUMMY.
JOHN CLEVELAND.	EXTRA JIMMY.
BARON La VELLE.	CAPT. BURNHAM.
TOM DUTTON.	MATE OF THE GREAT AMERICAN.
LOUIS SEAVER.	MRS. CLEVELAND, formerly Madam La Farge.
PUG MURPHY.	DORIS MAYNARD.
BLINKY MOORE.	ANGELINA WILLINGHAM.

Policemen, Citizens, &c.

Place, New York. Time, the present.

WARNING.—This play is printed, not published, and must not be produced without permission of the author.

# ACT FIRST.

## SCENE FIRST ACT.

Pier North River. All entrances made R. and L. 1 E. As curtain rises, excursion boat is seen to leave end of pier up stage. L. of pier, stern of large ocean vessel. Other vessels seen at R.

BLINKY. How's business?

DUMMY. Rotten! Rotten! The poorest bunch I ever saw go out on a moonlight excursion.

BLINKY. Dat's right, dey's as hard up as a gang of volunteer soldiers.

DUM. I felt like trowin' me sign in the river and callin' 'em cheap skates.

BLINKY. I wouldn't have brought you down here at all if the gov'nor hadn't told me to (Dum. crosses to Blinky). Dere's some game afoot to-night. I don't know what it is yet, but I knows dis much, dere's lots of work and lots of money in it; the Baron told me so.

DUM. Well, I'm glad of dat, for I'm dead broke, and I'm getting de string halt for want of exercise.

BLINKY. String halt! dat makes me tink—I wonder if Firefly has come in yet?

DUM. Say, I've got \$5.00 on that hoss meself.

(Extra Jimmie heard off stage).

Here you are for the evening papers; full account of the R. R. accidents, suicides, murders and how Admiral Sampson won the battle at Santiago. (Enter Jimmie R. 1 E.) Paper! Paper! (Dum. and Blinky L.)

BLINKY. Yes, give us a paper with the latest race reports.

JIMMIE. Here you are, The Yellow Bugle. (Looking closely at the beggars).

BLINKY. How much? (Feels for money).

JIM. Two cents, of course; do you want department store prices?

BLINKY. Now, now, don't get gay wid de blind man, see! (Gives him 2 cents).

JIM. Blind rats! Say, look here, these pennies are counterfeit.

BLINKY. Who says dere queer? Let me see 'em. (Jim shows them). Say, what ye trying to do, give me the laugh? Dat money's all right.

JIM. I know it is, only I thought you couldn't see.

DUM. Git out o' here, kid, you're too fresh.

JIM. And a dummy what's got his tongue back. Oh, you're a lovely pair of robbers.

BLINKY. You close your trap or I'll rob you of your breath.

JIM. If you do I'll make your deaf and dumb friend talk himself to death. (Backs up stage; Blinky follows threateningly).

DUM. Trow him in de river, Blinky. JIM. Don't you do it, it would shrink me broadcloth suit.

BLINKY. I'll give you a rap on de jaw and shrink your lip. Oh, take a roll for your supper. (Jim backs up to end of pier, where a barrel lays on its side, he gives it a shove, it rolls against Blinky, who falls over it in a heap; Jimmie comes down, kicks cup of coins from Dummy's hand; Dummy picks up all he can, Jim does the same, while Blinky is trying to get up). Jim is near R. 1 E.

(Enter Baron and Pug Murphy R. 1 E.)

PUG. What's all this row?

BLINKY. Catch him, Pug.

DUM. He's robbing me.

(Pug makes rush for Jim, Baron guards R. 1 E.; Dum. L. 1 E.; Jim dodges Pug, runs R., butts Baron in stomach as Pug gets him. Baron puffing for breath).

PUG. Oh, no, you don't, I've got you! Now, what's up, Blinky?

BLINKY. He's been calling us names, threatened to tell the police we was running a bluff. He tried to dump me in the river and then he robbed Dummy.

DUM. Yes, he's got some of my money now. (Pug and Jim, C.; Baron, R.; Blinky, up R.; Dummy, L.)

PUG. Now, you young fresh, give up that money.

JIM. Not much! This is where the last thief gets the best of it.

PUG. (With back to R. 1 E.) Give up that money, or I'll turn you over to the police.

JIM. Oh, come off! You wouldn't dare show yourself to the police, or they'd send you up for life.

PUG. Is that so? Well, I'll show you. (Raises cane).

(Enter Capt. Kettle, R. 1 E.) Grabs cane, throws Pug back, Jim crosses behind Capt.)

CAPT. K. And I'll show you how to treat a boy, you lubber!

PUG. Give me that cane or I'll—

CAPT. K. (Breaks cane across Pug's arm). Put your arm down or I'll break it. (Throws end of cane in river).

PUG. Say, do you know who you're talking to?

CAPT. K. No, I'm glad to say I haven't that misfortune.

PUG. (Who is smoking, puts his face close to Capt.'s). Say, you make me sick.

CAPT. K. The same to you, your cigar is very bad. (Grabs cigar from Pug's mouth and throws it in river).

PUG. (In a rage). Why you—

CAPT. K. (Handing Pug a cigar from his pocket). There's a good Havana; never smoke a bad cigar when talking to a gentleman. (To Jim). Come, my boy. (Exit with Jim, R. 1 E.)

PUG. Well, blow me, if he didn't knock me out in the first round.

BARON. Yes, and ze boy, he nearly knock me out in ze stomach.

PUG. You should take some lessons in the manly art (assumes pugilistic attitude) then such little things wouldn't bother you.

BARON. Zen why did not you try your manly art on ze man who hit you wiz ze cane?

PUG. Because I'm nct ready to die just yet; why, if I had hit that dandy sea captain, he would have been laid up for a week, then some of his jolly sailor boys who are around here would have jumped down on me and when they were through I'd be a student for the morgue. No, sir; I tell you there is two kinds of self-defense, defend yourself from trouble, and defend yourself when you get into trouble.

BARON. Bah! you are like ze English.

PUG. That's it; fight every time there's anything in it; not like the Frenchman, who fights for nothing and then gets licked.

BLINKY. Say, guvnor, has Dummy and me got time to get a beer?

BARON. No, you may be needed at any moment. Come here and I will tell you what you are to do. (They all gather in careless attitudes around Baron.)

DUM. Well, give me something to do quick, for I'm getting rheumatism for want of work.

BARON. Look out you don't get ze jail when you do work, eh, Mistaire Murphy? (Chucks Pug in ribs; they all laugh.)

PUG. Yes; but don't call me Mister. I'm just plain Pug Murphy, if it's the same to you.

BARON. Oh, oui, your name can be what ze boys call mud, for all zat I care.

BLINKY. (Laughing). That's one on the mud.

PUG. Now you keep still or I'll take a fall out of you.

BARON. Zen zat would be one in ze mud.

PUG. Well, did we come here to do business or tell funny stories?

BARON. For bizeness.

PUG. Then let's have the scheme.

BARON. Well, it is ze Madam's big game.

BLINKY. The Madam?

PUG. What, as she going to put her new husband on the bum?

BARON. On ze bum it is.

PUG. Well, what are we to do?

BARON. Help abduct the old man.

BLINKY. What, Cleveland, the banker?

BARON. Oui! Monsieur Cleveland, Madam's husband.

PUG. What good will that do any one?

BARON. He is rich, so very rich—

PUG. Yes, go on.

BARON. Well, we are to abduct him, then ze Madam will have all his money.

PUG. Oh, yes, that will make a great difference; won't it. She can't get any

more money than she has now by that scheme. I don't propose to take chances on something I can see nothing in.

BARON. Oh, you do not understand. Ze Madam will make it appear that he is dead, then all his money vill go to her.

PUG. Are there no other heirs?

BARON. Only a son, who ran away from home seven years ago, and is thought to have been lost at sea. At any rate, his father disinherited him, so he could get nothing if living.

BLINKY. Well, what are we wanted to do?

BARON. Cleveland will be here with ze Madam in a few moments. Pug, with you and Dummy, are to seize Cleveland and throw a sack over his head. Ze sack vill be thrown to you from that boat. (Points R.) It vill have a rope fastened to it—you are to tie the sack tightly, say "all right," and zen get out of ze way.

PUG. But how about the police?

BARON. Zere vill be but one at ze end of zis beat, and he vill not stop you. If he arrests any one, it vill be ze wrong man.

PUG. But how will you make people think de old man is dead?

BARON. Zees way—Louis—

BLINKY. Louis Seaver?

BARON. Louis Seaver, yes. He will impersonate Monsieur Cleveland. I vill give a whistle as ze old man is pulled up and ze policeman vill come just in time to see ze bogus Cleveland commit suicide by jumping in ze water; zey will try to save him, but vill not succeed; ze Madam vill again be a widow and ve vill all be rich.

PUG. Well, that's what I calls a great scheme; big money, no blood shed, and when we have got all his dough, I suppose they'll let him go.

BARON. Zat is it exactly.

PUG. But how are we to work things?

BARON. Blinky and Dummy vill take their places where they were, so they can watch every one who comes on the pier.

BLINKY. Come on, Dummy, take your corner. (They do so).

BARON. Be ready to jump ze moment you hear ze signal. "Mr. Plain Pug," you come wiz me. (They retire up stage).

(Enter Tom Dutton and Angelina, L. 1 E. Tcm ahead, very dejected, with hands deep in pockets; Ang. following, very angry).

ANGELINA. A nice way to bring a lady down in such a locality, and then discharge the carriage before you know where you are.

TOM. Well, didn't Capt. Kettle say his boat, "The Rover," lay near pier 66?

ANG. No; he didn't say anything of the kind.

TOM. He didn't? Then I must have dreamed it.

ANG. No; you didn't dream it either; he wrote the address on a card at the theatre during rehearsal yesterday.

TOM. Well, then, he wrote it, if that makes any difference. (Feels in pockets for card). And I'll show you the card to prove that I am right.

ANG. Oh, you've probably lost that by this time. I never saw a man yet that could keep anything.

TOM. (Aside). I've got something with me to-night I wish I could lose.

ANG. What's that?

TOM. Nothing; only the card.

ANG. What is the address?

TOM. On one side it reads, "Capt. Kettle, in command of the 'Rover,'" and on the other side it reads (turns card upside down; long wait; Ang. impatient).

ANG. What does it read?

TOM. Well, you can take your choice; one way it's 66 and the other 99.

ANG. (Taking card, turning it back and forth). We are in a delightful fix; of course, we are on the wrong pier.

TOM. How do you know we are?

ANG. Oh, because it's just your luck, you're such a hoodoo. It's the last time I'll go out with a man who is too stingy to keep a carriage until he reaches the end of his journey.

TOM. Angelina Willingham, you know

ANG. Don't call me Angelina Willingham; you know my right name is Anna Will, and that's bad enough. If I saw fit to make it a yard long for business purposes, that's none of your business, and I won't let you make fun of me. Roll up your trousers.

TOM. I won't.

ANG. You will. Do you suppose I am going to wander around the streets with a man who looks like a farm hand? Roll up your trousers. That's the way they do in London.

TOM. (Rolls up trousers). What do they do in London with a woman who talks too much?

ANG. Well, any man there would have sense enough not to parade her around the streets in this manner. The next thing we'll be placed under arrest as a couple of suspicious characters.

TOM. Think what good advertising matter that would be. "The Great English Comedienne Under Arrest." Why, it would raise your salary a hundred dollars a week.

ANG. It's very plain you would make a good "press agent," but, thank you, I'm not looking for notoriety in that way. I want a better record than that. You must have a pretty poor opinion of me.

TOM. No, I haven't, dear.

ANG. Don't dear me.

TOM. Oh, come now, let's make up.

ANG. There is nothing to make up over. You keep your place and I'll keep mine. (Waves him away).

TOM. Oh, come now, drop it! There's no need for you to go in the ice business. You know I'm desperately in love with you. (Takes her hand, she turns her head away). Oh, what's the use of tantalizing a fellow? I'll go look for the "Rover," and if I don't find her we'll

take another carriage and drive to pier 99.

ANG. (Half crying). Yes, but the Capt. will be tired waiting, and the supper will be cold.

TOM. Then you can warm it with one of your smiles (she smiles at Tom), just as you are warming my heart with your smile now. (Starts to embrace her).

Capt. K. (Entering R. 1 E.) That will do now, billing and cooing out here in the moonlight, while my friends and my supper are waiting on you.

ANG. (Running to Capt.) Oh, Capt. Kettle, here you are. This silly boy lost us both, and we didn't know where to turn.

TOM. (Aside). Now she calls me a boy. I wonder what it will be next.

CAPT. K. Well, you both seemed perfectly contented when I arrived.

ANG. Yes; you see Tom—Mr. Dutton—was apologizing for the awful mess he had got me in—

TOM. Yes, I'm going to finish the apology when no one is looking.

ANG. Now, Tom.

CAPT. K. (Laughing). Well, I suppose you are hungry, and I've several nice English dishes waiting for you, Miss Willingham.

ANG. Oh, that is so nice of you.

TOM. Who are the friends you mentioned are to dine with us?

CAPT. K. Oh, personal friends of mine.

TOM. Well, that's all right, so long as they are not rival admirers of Anna's. You know, Capt., if I were to meet one of them on board your vessel, I should certainly invite him to fight a duel on deck.

ANG. Oh, Tom, you wouldn't do that, would you? (All laugh and start toward R. 1 E. Capt. waits for Tom and Ang. to pass, then looks L.)

CAPT. One moment, Tom; do you know that elderly couple coming this way?

TOM. Well, I should say I do. That's John Cleveland, one of the wealthiest bankers in the city. My cousin, Doris Maynard, is his ward.

CAPT. Yes, I know that, but I was not sure I recognized Mr. Cleveland—and the lady on his arm?

TOM. That is Mrs. Cleveland No. 2, a French lady, whom he married about three months ago.

CAPT. K. Do you know anything about her?

TOM. No, nor any one else. She appeared in society suddenly, married Mr. Cleveland suddenly and suddenly became disliked by all the family.

CAPT. K. I'll see you to my boat, then, if you don't object, I'll leave you for a moment to speak to the old gentleman, whom I haven't seen for some time.

TOM. Certainly, certainly.

ANG. Of course, we'll excuse you. We can wait a little, since you waited for us so long. (Exit R.) Come along, Tom. (All exit R. 1 E.) (Enter Mr. and Mrs. C., L. 1 E.)



JOHN C. Why, what a dismal place this is.

MADAM. Yes, isn't it.

JOHN C. And will their yacht tie up here?

MADAM. Yes, ze telegram said to meet ze yacht here, zat my sister was very sick, and must be carried to our house or to a hospital at once.

JOHN C. Well, my dear, I am very sorry for her, and shall do all I can to make her comfortable, but truly, I don't like to come down in such a locality alone at this time of night. It is hardly safe.

MAD. Oh, I know, John, dear; but what else could I do when my sister needs me?

JOHN. Quite true, you could do nothing else, but it seems so strange that you never spoke to me of your sister before.

MAD. Zat was because I was afraid.

JOHN. Afraid?

MAD. Yes, afraid zat it would annoy you, and zat you would be afraid of my relatives bothering you.

JOHN. Why, what nonsense!

MAD. Oh, well, I have heard zat ze husband does not like to have ze wife's folks around him.

JOHN. That might be in some cases, but any of your family, my dear, will always be welcome in my house.

(Enter Capt. K., R. 1 E., comes forward at once).

I beg your pardon, sir; I saw you coming this way, and I have presumed to address you, hoping you will ignore the resolution you made at our last interview.

JOHN. (Sternly. Pardon me, sir, I do not intend to recall anything I have said to you in the past. I still refuse to recognize you.

(Louis is seen sliding down side of boat by rope disguised as Cleveland. Stern of boat is up to dock on L. about 2d entrance, so he is not seen by those up stage at end of pier, and behind John C., Madam and Capt. After he reaches deck he joins group up stage).

CAPT. I am not asking you for help, I am only asking you to bestow upon me a little of that kindness which costs you nothing, and which you so willingly shower upon others. (Madam retires a step).

JOHN. And have you proven yourself worthy of even a kind word from me—

did you fulfill the one request I made of you? No! you refused to gratify my fondest hope that would have made others happy and made you a man.

CAPT. Am I less a man because I refused to have my heart affairs regulated by another. If I had complied with your wishes, would it not have been cowardly on my part, and on your part, asking me to marry a woman I had not even met. Is not that an insult to my manhood?

JOHN. Did you follow me here to upbraid me?

CAPT. No, to reason with you; but I see that is still impossible. For 7 years I have lived without the aid of any woman's fortune, or help from you, and I would live 70 more before I would auction myself off at the altar to the grandest lady in the land.

(Madam throws her handkerchief backwards over shoulder. John, L.; Capt., C.; Madam, R.; as Mad. gives signal. Pug blows whistle. Blinky and Dummy rush to Cleveland from R. 1 and L. 1. Louis and Pug come down and grab Cleveland; Baron remains up, at same time sack is thrown from boat with line attached).

JOHN. Then out of my sight and never let me see you again.

(John is grabbed. Capt. rushes on Blinky, knocks him down; Dummy hangs on to John; Louis and Pug seize Capt. and turn his back to John; Madam crosses behind, helps Dum. hold John till Blinky picks himself up and grabs him. They throw sack over his head and tie it at the feet; hoisting rope is tied to upper end of bag. One body is drawn up at once out of sight. Blinky, Dum. and Pug exit L. 1 E. Louis is struggling with Capt. up stage. Madam and Baron, L. She cries for help; policeman enters R. 1 E. as Capt. throws Louis overboard).

MADAM. Arrest that man for the murder of John Cleveland. He has thrown him overboard.

OFFICER. (Taps Capt. on shoulder). You are my prisoner!

CURTAIN.

SECOND PICTURE.

(Louis seen pulling himself up side of boat R. People all looking off end of pier).

## ACT SECOND.

### SCENE I.

(Interior of old warehouse; full stage; packing box on horses C. of stage; Jimmie and Tom discovered taking boards off box; Anna up C. looking off).

CAPT K. (Dressed in prison garb and raising head from box). Well, I've done

a great many different things in my life, but this is the first time I ever played Jack in the box. Tom, how are you?

TOM. First rate! How are you?

CAPT. As well as could be expected. You know a fellow could hardly feel comfortable in such close quarters unless he had a few more hinges in his anatomy.



Here, help me out. (Jim and Tom help Capt. out. Anna comes down).

ANNA. (Giving Capt. her hand). Capt. Kettle, I am truly glad to see you at liberty again.

CAPT. Thank you, Miss Willingham, I am delighted to see you, but must ask you to excuse my attire, though I assure you, it's quite the style where I came from.

TOM. I see you still retain your cheerful spirit.

CAPT. Yes, but that is all I was able to bring away with me. I left so suddenly.

JIM. Mr. Dutton, Miss Maynard is coming.

CAPT. Miss Maynard?

TOM. Yes, my cousin; she has been greatly interested in your case, and believed in your innocence from the first.

CAPT. Tell me, Tom, was she the lady who sent me an encouraging note and flowers each day of my trial?

ANNA. Yes, it was.

TOM. (Aside to Anna). Anna, I am sorry you told him, Doris may not like it.

ANNA. Then she has no business to fall in love with a man if she is ashamed of it. (Goes up, meets Doris C.) Oh, Doris, dear, we are so glad you came.

(Jim remains up stage keeping guard; Tom takes Doris' hand).

TOM. Cousin, let me present the Capt. to you. Capt. Kettle, my cousin, Miss Maynard. (Retires up C. with Anna and Jim).

DORIS. (Giving her hand). I am very glad to know you, Capt.

CAPT. And I can most sincerely repeat the same to you. (He looks at her a moment, she drops her eyes in embarrassment). I cannot tell you what great satisfaction it gives a man in my position to find that he has suddenly fallen into the hands of so many true friends.

DORIS. I—that is we—have taken a great interest in your case, although we are related to the man supposed to be dead. Yet, we believe in your innocence and feel that Mr. Cleveland will soon return.

CAPT. I thank you for your confidence, and now that I have gained my liberty, I will make short work of the parties who are responsible for his absence—the ones whose evidence convicted me of a crime which I do not believe was ever committed.

ANNA. Then you believe Mr. Cleveland is still alive?

CAPT. I certainly do.

TOM. What, then, could be their object?

CAPT. To get possession of his property, then skip the country.

DORIS. Yes, but there is a son somewhere.

CAPT. True, there is a son somewhere, but he is a worthless vagabond, whom his father has disinherited; therefore, he could claim nothing.

DORIS. You should not judge him so hastily, Capt. But his offense to his

father was a very manly one, as I heard it, and I respect him for his conduct.

CAPT. You do! Then don't ever change that opinion. If he is now a hero in your eyes, I beg of you for his sake, keep him so, for if he had met you before he won his father's curse, he would never have been guilty of that act which has won your admiration.

DORIS. (Embarrassed). What do you mean?

CAPT. I mean he would have complied with his father's wish and married you.

DORIS. Then I should have despised him for his weakness.

CAPT. You should not be so unkind as to condemn any man for being weak in your direction.

DORIS. Captain!

CAPT. (Bowing). I beg your pardon.

DORIS. How is it you speak so knowingly of Edward Cleveland?

CAPT. Well—you see—we have been companions for a long time.

TOM. (Coming down). Here, Capt., it's time you attended to us for a little while. We are anxious to know what adventures you encountered in making your escape.

CAPT. Well, to tell the truth, it was a very uneventful trip. I experienced nothing but a sense of closeness after I left the prison until you released me just now. I had just enough cracks in the box to breathe through.

TOM. Who communicated with you first?

CAPT. The first knowledge I got of the plan was through one of the night watchmen, who slipped me a note while passing in the night. It contained complete instructions how to act, and had a postscript at the bottom telling me to return note to watchman on his next trip, which I did, and he, I suppose, destroyed it.

DORIS. How long was that before you escaped?

CAPT. The night before.

TOM. Then they had everything arranged before they informed you?

CAPT. It must have been so, for the next afternoon, while we were packing a box of shirts for shipment, some of the shafting broke down, and all of the prisoners except myself were called away to lend a hand in repairing. I was about to follow with the rest, when one of the overseers shoved me aside and closed the door. A few moments after, when my fellow convicts returned, I was quietly resting inside that shirt box labelled to this address, and you know the rest. What I would like to know is, how did you arrange such a plan?

TOM. Why, I have friends who are connected with the management of the shirt factory at the prison.

ANNA. Tom would tell you who they are, but he has been sworn to secrecy.

CAPT. Well, it makes little difference, so long as I am here. I am deeply grateful to them, and more so to you, Tom, for it is through your efforts originally that I am now free. (Takes Tom's hand).

TOM. Oh, don't trouble yourself about me, old man; I would do more than that for you, if I only knew how. All I ask is, make short work of that band of thieves who are now almost in control of the Cleveland estate.

CAPT. I will. They think this is only a race for wealth, but before this week is at an end, they will find it a race for life.

DORIS. Mrs. Cleveland is carrying matters at the house with a high hand. It is almost unbearable there.

CAPT. What is she doing?

DORIS. She has several suspicious characters there a great part of the time. One, a certain Baron La Velle, has become her permanent guest.

CAPT. Do these other characters come there openly?

DORIS. No, they enter through a basement door off the side street. It was not intended that I should know of their visits, but I proved more inquisitive than they expected, and have succeeded in discovering several things not intended for me to know.

TOM. Do they know you suspect anything?

DORIS. Yes; only this morning I had a scene with Mrs. Cleveland. I think my every action is closely watched.

ANNA. You must be very careful; they may try to do you some harm.

CAPT. Yes, you cannot be too cautious; should they realize that you were spying on them, they would not hesitate to put you out of the way, for there is no doubt in my mind that we are dealing with a most powerful and vicious band of criminals.

DORIS. What shall I do then, see and hear nothing?

CAPT. See and hear everything you can without attracting attention, but by no means place yourself in any danger, for there are those who would feel terrible should any harm befall you.

ANNA. Could I be of any service to her or you, Capt., if I became established in that house?

CAPT. Of course you could. You might, in some unexpected way, learn where Mr. Cleveland is confined. If you could do that their game would be blocked at once.

ANNA. Then I'll do it.

TOM. What! place yourself in danger in that house?

ANNA. Danger, indeed! Don't you think I'm clever enough to take care of myself?

CAPT. She surely is, Tom; I wouldn't worry. She has some good plan of her own, you may depend on it.

DORIS. I wish you could manage to install yourself in the house, Anna, for I would feel so much better to have you near me.

TOM. I've got a young Arab here, who may be able to help you a great deal, Capt. He can put you on to all the ins and outs of the tough joints and carry messages for you. You need not be afraid to trust him. Jimmy, come here!

(Jim comes down; Anna and Doris take his place at door, talking together). I want to introduce you to your new employer, Capt. Kettle.

CAPT. I'm glad to know you, Jimmy.

JIM. Same to you, boss.

CAPT. What's your proper name, Jimmy?

JIM. I guess it's proper to call me Jim. Most everybody calls me that or "Extra Jimmy."

CAPT. Extra Jimmy?

JIM. Yes; you see I got that name because when my papers don't sell fast enough, I call "extra," and then I sell out quick.

TOM. Oh, he's got an eye to business.

CAPT. So I see. Well, my boy, you keep wide awake and I'll see that you make more money than you ever did selling papers; but haven't we met before?

JIM. Not that I know of, sir.

CAPT. Didn't I see you in a row with two beggars on pier 66 the night Mr. Cleveland was said to have been murdered?

JIM. Are you the man what did up de gang for me?

CAPT. (Laughing). The same.

JIM. Well, boss, I didn't know yere, in yere new togs. But say, how you did bluff that tough mug? You'se a thoroughbred, boss, and I'll work for you for all I'm worth.

DORIS. (At door). Here comes the Baron and one of his friends.

CAPT. Coming here?

DORIS. Yes, they have followed me.

TOM. (Points to D. L.) Quick, Capt., in here. You will find several disguises in here; put on one at once.

CAPT. All right, but keep them away from this door as long as you can. (Exit in R. L.) (Jim hides behind boxes. Tom pretends to be showing the ladies about the place).

DORIS. What shall we do? They will discover him.

TOM. Keep quiet and pay attention to me. (Two girls arm in arm). We can put the machinery in there (points off R.) and have the freezing room here. (Baron and Louis enter C.)

BARON. Mees Maynard, vat ees it you are doing here?

ANNA. Minding aer own business. Others have the same privilege.

LOUIS. (Coming toward Anna). Oh, you don't say so!

TOM. (Stepping between them). Yes, she did say so.

DORIS. Why have you followed me?

BARON. Ah, we did not follow—we saw ze sign "For Rent" on ze building and came in to inspect it. (Winks at Louis).

LOUIS. Yes, we came in to inspect it.

TOM. Well, you are just too late, for I have taken the building myself. It's just the thing for what I want.

BARON. And vat will you use eet for?

TOM. An ice factory.

ANNA. Yes; (to Baron) how would you like to be the ice man?

BARON. Bah! vat nonsense. Ve must look at ze building. (Starts toward D. L. Box falls R. Baron drops cane near D. L. He and Louis start R. They throw large box aside, discover Jim laughing at them. At same time Capt. enters from D. L. disguised as Jew rag picker, picks up Baron's cane, begins to pull out bits of paper with it from between boxes). Ze devil! only ze boy. Capt. Kettle must be here somewhere. (Turns L. sees Capt.) Here, vat are you doing wiz my cane.

CAPT. What! this your cane? I thought it belonged to nobody, and may be it don't. (Grins). I was using it to pick up rags. May be you want it back. You don't like me to use it in my business. (Spits on handle, wipes it on sleeve, hands it toward Baron). I clean it all up nice, and give it to you. (A wait). You not take it? (Goes up C. turns). You not take it?

BARON. No, I will not take it from a dirty vagabond.

CAPT. (Slowly backing off C. with a silly grin). Vell, I'm not so particular, may be.

"CLOSE IN."

#### SCENE II.

(Dark change to street in 1. Arch cut in drop R. of C. backed with dark wall to look like alley. Box door L. of C. in which Blinky sits).

(Blinky discovered at rise, sitting in doorway). (Pug enters L. 1, crosses Blinky, strikes match, lights cigar).

PUG. Is any one looking, Blinky?

BLINK. No, dere's no one about. (Pug drops note in Blinky's cup).

PUG. Give dis note to Dummy. (Jim enters R. 1 E. on a run; stops still as he sees note; bus. exit R. 1 E.) He's to take it to de Madam at once. It's a plan of the Baron's to get Miss Maynard out of the way.

BLINK. What's de matter wid her?

PUG. She's too flip, and we's got to get rid of her.

BLINK. What's de lay?

PUG. The Madam is to let her go to Prospect Park to-night to see her 'lectric fountain and when she gets dere, we either got to abduct her or put her light out. She's on to de gang.

BLINK. Hully gee!

PUG. Take it easy, and don't lose your head. I'm goin' to join de Baron. Give dat note to Dummy and tell him to deliver it to de Madam as quick as he can. (Exit L. 1 E.) (Enter Tom and Anna R. 1 E.)

TOM. But, Anna, I don't like to have you do a thing like that.

ANNA. How can I help myself? I've given my word and I shall stand by it.

TOM. Why did you ever promise to do such a foolish thing?

ANNA. Because the Capt. needs a cool-headed pers'n in that house.

TOM. Couldn't Doris do as well as you?

ANNA. No, because they already suspect her. She is over-anxious and might give herself away. Besides, I think it will be great sport doing detective work for the Capt.

TOM. Yes, the Capt., the Capt., that's all I hear. It's a wonder you don't fall in love with him.

ANNA. Perhaps I have. He's worth falling in love with, at any rate.

TOM. And I suppose I'm not. Very well, Angelina Willingham.

ANNA. You call me Anna Will, or I marry the Capt. Roll up your trousers.

TOM. (Rolling them up). Oh, wait till I get hold of the Johnnie Bull that started this style; I won't do a thing to him.

ANNA. If you did not want to be a friend of the Capt.'s, why did you help him escape?

TOM. Oh, I want to help him all I can, but I can't see the sense of your taking your life in your own hands by going into that house—it's foolhardiness.

ANNA. Then trust a fool to get out of it. Come along now, we must go down to the theatre and have them put on an under-study for me while I play detective.

TOM. All right, lead on, Mrs. Sleuth, but I've got an idea that I'll be a widower before I'm a husband. (Exit L. 1 E.) (Dum. enters R. 1 E., crosses to Blinky).

(Jim and Capt. still in Jew disguise, appear at arch and watch scene).

DUM. (To Blink.) Anyting new?

BLINK. Yes, take dis note (hands note) to the Madam at once; it is very important.

DUM. (Puts note in tail pocket of cut-away coat). I won't lose a minute. (Crosses to R.)

CAPT. (Coming down L. to Dum.) I say, my dear friend, haven't you got any old clothes to sell? I'll give you a fine price for 'em.

DUM. No, I ain't got no time for you. Cut it out. (Starts R. Jim crosses to Blinky, drops coin in cup with string attached, then walks on, dragging coin. Blinky chases him off L. 1 E. At same time Capt. cuts off tail of Dum.'s coat and takes out note).

CAPT. Cut it out. No, I'll cut it off.

#### DARK CHANGE.

#### SCENE III.

(Park scene, electric fountain C., not running; benches R. and L. 1 E. Blink and Dum disc. seated on Bench L. Supers strolling back and forth; also policeman. Pug and Louis stroll on from R. to bench L., where they talk to Blink. and Dum. without seeming to look at them).

LOUIS. Have you seen her yet?

BLINK. No, not a sign of her.

PUG. Do you tink she has tumbled?

LOUIS. No, she wanted to come had enough. (Baron enters R. 1 E. crosses front of bench).

BARON. She is coming, look sharp. (Exit L. 1 E.)

LOUIS. Stay here, boys, and watch out. (Exit with Pug L. 1 E.)

(Enter Doris, followed by Jim, R. 2d).

BLINK. Yes, we'll have to watch out we don't get pinched.

JIM. (Catching up to Doris). Miss Doris! Miss Doris!

DORIS. You here, Jimmy? What is it?

JIM. You are in great danger. Capt. Kettle knows the plot and sent me on to warn you.

DORIS. What am I to do?

JIM. Stay with me till Mr. Dutton comes.

DORIS. But Tom does not know where I am.

JIM. Oh, yes, he does. The Capt. has sent him word and he'll be here in a few minutes. (Looks off R.) Here he comes now. Remember, you must do just as you are told.

TOM. (Enters R. 2 E.) Well, what's the trouble?

JIM. Trouble enough! There's a game afoot to abduct Miss Maynard or kill her.

TOM. Kill her! Who wants to do that?

JIM. Mrs. Cleveland and her gang. They'd do worse than that if they knew how.

TOM. What can I do?

JIM. Stroll on ahead with her as though you suspect nothing. The Capt. will be here soon, and he will tell you just what to do. He has a scheme to meet them with.

TOM. Are you afraid, Doris?

DORIS. No, I will trust Capt. Kettle.

TOM. Then come, we will stroll on beyond. Jimmie, let me know when the Capt. arrives. (Exit L. 2 E.) (Jim crosses to L., watches them).

DUM. Isn't that the girl?

BLINK. Yes, and she's got her friend with her. (Enter Capt. K., R. 2 E. as Jew, with bag over shoulder and cane in his hand. Jim runs to meet him).

JIM. Ah, you are here at last—

CAPT. Go vay, go vay! don't you touch my bag; you want to rob me. (Aside). Don't recognize me, we are

watched. (Aloud). You're a bad boy. (Aside). Follow me. (Ad lib to exit L. 2 E. Jim follows yelling).

JIM. Levi, Levi! Do I look like Irish? (Exit L. 2 E. after Capt.)

BLINK. Dat kid is a wonder. He's de one what dropped a coin in my cup and had a string on it. I chased him four blocks, den slipped up on a banana peel and did a cart wheel in the gutter. (Baron enters L. 1 E., followed by Pug and Louis).

BARON. Ze abduction vill not do, zere is too many people vatching her.

PUG. Well den, what will we do; take her up in a balloon?

BAR. Oh, you are to comique—you make me feel so sad.

LOUIS. I guess that will settle you.

PUG. Settle nothing! I want to know how we are going to settle dis job.

BARON. Zere is only one vay—ven ze peopple gather round ze fountain, ve must start a riot, some one hit her on ze head and zen throw her in ze fountain.

PUG. How about the young fellow who is wid her?

BARON. Leave him alone. He vill be scared his wits out.

LOUIS. Look out, they are coming. (Fountain starts to play). (Tom and Jim enter L. 2 E. Jim dressed as Doris).

BARON. Quick! get to your places. (Tom and Jim get C. front of fountain). Help! Thieves! Murder! Police!

(Pug hits Jim on head, throws him into fountain. Doris appears at L. 1 E. Blinky and Dummy run toward her as Capt. enters L. 2 E., comes down between them and turns back to them in time to knock Dum. down with his bag; reaches for piece of paper with cane, gets Blink by foot and throws him. Tom crosses to Doris. Pug starts R., is met by policeman. Jim shows himself above railing of fountain, laughing at Louis, who stands C. with back to audience. Jim pulls off wig and shows tin pan over head).

QUICK CURTAIN.

## ACT THIRD.

Drawing room full stage; several steps leading up to platform which runs from L. to R. behind balustrade; window in flat above steps; doors R. and L. Large piano lamp R.; chandelier hanging C.

(Anna enters at rise on platform C. dressed as Irish servant girl; calling off).

ANNA. Come right in, sor! (bark heard outside). Shure, don't be afraid Towser, the mon won't bite ye. If yez plaze, sor, wipe your feet—yis, that's right—on the mat, plaze, not on the lace curtains. (Pug enters, looking at Anna in disgust). Now, don't be skeery, sor, shure ye're all right; ye're among friends.

PUG. (Fiercely). Am I?

ANNA. (Imitating him). Ye are; faith yez can sit doon if yez wants to.

PUG. Say, dy' tink I'm green?

ANNA. No, sor; sure, ye were ripe a long time afoor the flood.

PUG. Ycu're too fresh. See?

ANNA. None too fresh to take care of meself, sor.

PUG. What's yer name?

ANNA. I can't tell you, sor.

PUG. Why not?

ANNA. Because it's a good name, sor. Me mither tould me whin I left home to take god care of it, and faith, I'm going to do it, sor.



PUG. Where did you come from?

ANNA. From Ireland, sure. Ye didn't think I was a Swade, did ye?

PUG. I should say not. What part of Ireland did you come from?

ANNA. From that part which is under the rule of England, sor.

PUG. How old are you?

ANNA. I can't say, sor, as I was sound asleep at the christening.

PUG. Is that so? Well, how long have you been here—when did you come?

ANNA. At about 6 of the clock, sor.

PUG. When, to-day?

ANNA. No, last week, sor.

PUG. It's plain that what you know you'll keep to yourself.

ANNA. There's an ould saying, "That whin ye know something, kape it in yere head, or soon ye'll know nothing."

PUG. Well, is Mrs. Cleveland at home?

ANNA. I'll see; shure there was a party wanted to see her a 'little while ago, but Mrs. Cleveland tould me she was not at home; if she has got back yet, I don't know.

PUG. Say, is there anything you do know.

ANNA. I can't tell until I see me attorney. (Baron enters D. L.) Ah, Baron, here's a man as wants to know all about me past life. I think he's a censustaker, I don't know. (Exit D. L.)

PUG. What is dat?

BARON. (Looking after Anna with hopeless expression). Zat is our new servant girl.

PUG. Well, she's a peach!

BARON. She ees vat you call ze "Holy terror."

PUG. When did you get 'er?

BARON. Yesterday we got her. Ze Madam has discharged all ze old servants and new ones got.

PUG. Why is dat?

BAR. Ze new ones know less zan ze old ones.

PUG. Dis girl will be all right, for she refuses to know anything. (Enter Anna at D. L.)

ANNA. I say, Mr. Want-to-know-it-all, the lady is at home and here she comes. (Enter Madam D. L. crosses Anna.)

MAD. Ah, it is you, Murphy. (Turns, sees Anna, looks at her fiercely; Anna hesitates a moment, then rushes off D. L.) Es zere anyting wrong?

PUG. Yes, Louis has been arrested.

MAD. Arrested for what?

PUG. For working de con game and touching a guy for \$500.00. He was caught dead in de act.

MAD. (Pacing stage). Fool! he had no right to take such chances.

BAR. Do you so much care vat becomes of him?

MAD. (Turning fiercely). Care! of course I do. Do you suppose I want him to land us all in the same trap?

PUG. Are you afraid he'll squeal?

MAD. To be sure he will if ve don't stop his tongue. Hees father was a traitor and he vill prove one likewise. Have you seen him?

PUG. Yes.

MAD. Well, vat does he vant. Out wiz it! Don't you know every moment lost carries you a yard nearer ze prison cell?

BAR. How can ze man speak eef you do not give him a chance? He can not—(Madam gives him savage look, he stops short, shrugs shoulders, goes up stage).

PUG. He wants you to come and see him at once.

MAD. That's what he wants, but what did he say?

PUG. He said you must get him off or he would use means to make you do it.

MAD. (To Baron). Ah! what did I tell you? To save himself he would not hesitate to hang us all. Oh, he is a noble rogue!

BAR. What are you going to do?

MAD. See him here.

PUG. Here?

MAD. Yes; it would not do for me to go to ze station.

BAR. He is in ze hands of ze police. You cannot bring him here.

MAD. Yes, I can. I have ze power.

PUG. Power! What power?

MAD. The power vich moves everything—the power which placed Capt. Kettle behind prison bars for our crime. The same power his friends used to liberate him. It is the power zat has corrupted man for ages, the power which saves us from the gallows and which we sell our very souls for. Gold! Gold! (Laughs and throws purse at Pug's feet).

PUG. (Picking up purse). What will I do with it?

MAD. Go to the police and tell them I want Louis Seaver sent to me under escort. Tell them I want to question him regarding a theft from me which I never reported and vich I now have traced to him. Tell this to the police and give them a little gold. If they vill not do it give them all and if that is not enough, come to me and I vill gif you enough to buy the soul of every man in the city hall.

PUG. Shall I take a cab or a car?

MAD. Buy a cab and kill ze horse. You have a coward to deal viz. Can you afford to waste time?

PUG. No, Madam, I'm off. (Exit up steps and off R.)

MAD. So, Louis, you have fulfilled my expectations. (Cross to small stand, take out hyperdermic, use it in wrist). You have a traitor's heart.

BAR. I have spent several summers in zis city, but zis ees ze varnest summer I have experienced for some time, and ze worst of it is, I am afraid eet is going to get much varmer.

MAD. Are you weakening?

BAR. No, ze prize is a good one, and I vill make ze fight, but remember, I warned you zis game would get us in vat you call "ze box."

MAD. Oh, now, don't confess before you are convicted. You seem to be very comfortable.

BAR. Oui! I am very comfortable so far, but ven ze cover of zat box is nailed down, I'm afraid zere vill not be any knot holes for us to crawl through; vat zen?

MAD. Don't crawl, Baron, don't crawl. Leave that for the lower classes. When you are cornered die like a man.

BAR. Or like ze rat in ze trap.

MAD. A rat! Ah, Baron, remember your dignity.

BAR. My dignity? Oui! oui! Zat is vere good. I suppose ze prison vill have no horrors for me eef I have enough of ze dignity.

MAD. Oh, you might call on the French Government to protect the Baron La Velle—

BAR. Oui! And ze French Government would cable back, "Hang ze rascal!" No, thank you.

MAD. Then, if you realize the seriousness of your position, be a man—win the battle or die for it.

DORIS. (Enters from R. down steps, dressed for street; comes down C. quickly). There is an explanation necessary here.

MAD. Well, what ees it?

DORIS. Am I to consider myself a prisoner in this house?

MAD. Why, my dear child, no.

DORIS. Don't try to deceive me. I dressed to go out, but when I reached the door I found it locked and a strange servant in charge, who would not allow me to pass. I asked the meaning of his insolence and was informed that he had orders to detain me unless accompanied by some member of the family. Was this your order?

MAD. It was.

DORIS. By what right do you give such orders concerning me? I am able to attend to my own affairs.

BAR. But you are not able to protect yourself from your enemies.

DORIS. I am not certain but that the danger to me is greater in this house than out of it.

MAD. Now, my dear, calm yourself. You are doing your only friends a great injustice.

DORIS. How can you be my friends, when your conduct towards me is an insult?

MAD. My dear girl, ve do not intend it zat way, ve are simply trying to protect you from those people, who, for some unknown reason, attempted to take your precious life.

DORIS. Do you protect me from them, when you bring me in closer contact with them?

MAD. To whom do you refer?

DORIS. To the man who left this room but a few moment ago. He was one of the parties who attempted my life in Prospect Park.

BAR. Mon Dieu!

MAD. Surely you are mistaken.

DORIS. I am not. That same man was also present and interested in the disappearance of Mr. Cleveland.

MAD. (Losing her temper). It's a lie!

DORIS. If it is, why did he disappear at the time of the trial? I will tell you—it was because his testimony, if given, would have convicted himself and associates.

MAD. Associates!

DORIS. Associates! Yes, that is the suitable term for those who employ criminals.

MAD. Do you dare—(Enter Anna D. L. on a run to Doris C.)

ANNA. Sure, Miss, come at once, the cat's out.

BAR. Ze cat's out?

ANNA. Yis, and it may gobble up the canary. (Exit with Doris D. L.)

BAR. Ze cover! Zey have begun to nail it on ze box.

MAD. That girl must be put out of ze vay at once. Come viz me. (Goes toward D. R.)

BAR. I vill follow you, Madam, to vat zey call ze "Grand finish." (Exit both D. R.)

(Tom appears on balcony outside of window C., has climbed up from below. Anna enters from D. L., sees Tom, who raps on window; she starts, puts finger to lips, impressing silence. Crosses to D. R., listens, then runs up steps, opens window. Tom enters.)

ANNA. Romeo!

TOM. Juliet!

ANNA. Did Romeo climb the rope ladder?

TOM. No, Romeo climbed a trellis covered with roses and got his hands full of thorns.

ANNA. Then stay where you belong and you'll be all right. Why did you come here?

TOM. To see you, of course. Did you think I came to see the cook?

ANNA. But this is no place for you. Suppose you should be discovered?

TOM. Oh, I won't. That's why I came this way. No one saw me come in.

ANNA. But, Tom, suppose they should see you go out. What would become of me?

TOM. You could leave and go home, couldn't you?

ANNA. And leave Doris? Not I!

TOM. How is she?

ANNA. Doing as well as could be expected. Come here and sit down. (Both sit on upper step. Tom R., Anna L.) The "Heavenly Twins" are in that room (points to D. R.) and I can see them if they approach.

TOM. Are they on the warpath?

ANNA. Well, I should remark! It was only a few moments ago that I saved Doris from violence. She forgot herself and told them what she knew, and I'm afraid something will be done to her, for there are suspicious looking people coming and going all the time through the back entrance.

TOM. Then I'll just keep my eyes open on the outside and keep the Capt. informed.

ANNA. Has he learned anything that will lead to the discovery of Mr. Cleveland?

TOM. Not yet, but he is working like a madman. I never saw a man so sharp and so full of hope and energy. In spite of all his danger he is as cheerful as ever.

(Capt. appears on balcony outside; both start as though they heard a noise).

TOM and ANNA. Capt. Kettle!

CAPT. Now I believe more than ever in the old adage.

ANNA. What is that, Capt.?

CAPT. "Love will find the way."

TOM. Whose love, Capt., yours or mine?

CAPT. That's unkind. Though it might exist, don't accuse me of it so early in the game. But, while I was outside, wondering how I might effect an entrance, Miss Anna, this young cavalier came along, jumped the fence and climbed the trellis. As climbing is easy work for a sailor, I followed him.

ANNA. I suppose you wish to see Doris.

CAPT. Well, I wouldn't object.

ANNA. Very well, I'll bring her. (Exits D. L.)

TOM. Do you think the girls are safe here, Capt.?

CAPT. Anna, yes; she is too clever and experienced to be detected, but Doris is different. They surely want her out of the way and will carry out their plans unless we keep a close watch on them.

TOM. Then why did you let her return here?

CAPT. It was the only thing to do. If we were to arouse their suspicions now we might scare them off, then they would put Mr. Cleveland out of the way in reality and skip the country.

TOM. I suppose you're right.

CAPT. Yes, I think I am. The only thing to do is to lay low and watch developments. (Enter Doris D. L., followed by Anna). (Anna goes to Tom on steps, Capt. advances down C. to meet Doris). Oh, Miss Maynard, I am glad to be able to see you again. (Takes her hand). May I hope I am a welcome visitor?

DORIS. You are welcome, of course. I would be very ungrateful were you not.

CAPT. Ungrateful?

DORIS. Yes, for your kindness to me, and the efforts you are making in behalf of my guardian.

CAPT. Have you no feeling for me other than gratitude?

DORIS. I do not understand.

CAPT. No; well, would you object to being enlightened?

DORIS. (Dropping eyes demurely). They say women are inquisitive, Capt.

CAPT. Well—

DORIS. (With a long breath). Well—I am a woman.

CAPT. And a very interesting one to me.

DORIS. You are complimentary.

CAPT. Not at all. You are worthy of all the good things a man could say of you.

DORIS. But I should not let you say them.

CAPT. (Dropping her hand). Considering the suspicion I am under, you are right.

DORIS. (Quickly). No, I did not mean that—that suspicion has no place in my mind.

CAPT. Nevertheless, Miss Maynard, I am wrong in addressing you in this way. I am a criminal in the eyes of the law, and you know nothing of me that is good. I might tell you much about myself, but cannot do so at present, but if you knew all you would respect and trust me.

DORIS. I do respect and trust you without knowing.

CAPT. (Pause). I believe you, but I want more.

DORIS. More! What more would you ask?

CAPT. Can't you guess?

DORIS. I would rather not.

CAPT. I want—your love.

DORIS. Are you not asking considerable?

CAPT. Yes, the dearest thing on earth to me. Do I ask too much?

DORIS. You know your own worthiness, Capt.

CAPT. Is it a question for me to decide?

DORIS. What would you do if at sea you found a ship alone and without a master?

CAPT. (Taking her in his arm). I should take possession.

ANNA. (Coming down). I'm sorry, Capt., but it's not safe to talk too long; you are liable to be interrupted.

CAPT. You are right. (Goes to easel L., cuts out face of life-sized portrait).

DORIS. (To Anna). Oh, I forgot that you were here.

ANNA. Don't you worry; we saw nothing. (Goes up to steps).

DORIS. (Crossing to Capt.) What are you going to do?

CAPT. Remove this face and substitute my own.

DORIS. For what purpose?

CAPT. To watch and hear what goes on in this room to-night.

DORIS. Do you think something unusual is going to occur?

CAPT. I certainly do. Now you must be very careful. Do whatever Anna advises. Remember, I am near you and will protect you with my life. If anything does happen, trust me to save you.

DORIS. I will. (Gives him her hand).

CAPT. Thank you. You don't know how happy you have made me. Now excuse me and I will show you how I am going to fill a new vacancy. (Goes behind painting, which has draperies hanging from it around easel, so when his face is in place at the opening, the rest of the body cannot be seen).

DORIS. Now you look just like my grandfather.



CAPT. Then kiss your grandfather.

DORIS. Why, Capt. (Looks around, sees Anna and Tom are not looking, kisses Capt. while his face is in the painting; goes up stage quickly, embarrassed. When she is a few steps from easel Anna turns and speaks).

ANNA. Quick, Doris, the rogues are coming.

DORIS. I shall go to my room. Come to me there. (Exit D. L.)

TOM. (Kissing Anna). Good night, my dear. (Starts toward window).

ANNA. Roll up your trousers!

TOM. Haven't got time. (Disappears on balcony. Just as he is out of sight, gives a yell).

ANNA. (Running up to window). Oh, my! Tom has taken a tumble. (Closes window). Well he's struck a bed of roses at last. (Exit R. U.) (Enter Madam R. 2 E., followed by Baron).

MAD. How long did the Judge say it would be before the property could be delivered to the heirs?

BAR. Ze 17th, he said, and zat would be, let me see, yet one week. (Anna enters R. U. with card, stands back of Madam and listens).

MAD. Why are zey so slow? Ees zere no vay you can hurry zem up?

BAR. None zat I know of.

MAD. (Impatiently). Ees zere another man in New York who knows so leetle? (Turns, sees Anna, takes card from tray). How long have you been standing zere?

ANNA. Just a moment, mum, but shure I didn't moind it.

MAD. Show zem in. (Anna exits D. R.) Ees Blinky here?

BARON. Yes.

MAD. Send him for a carriage. Zat girl must be got out of ze vay at once. She is dangerous.

BARON. I vill see to it. (Exit D. L.) (Enter Louis on corridor R. M. E., followed by two policemen, who remain up stage, while Louis comes down).

MAD. So you have got yourself in a mess, have you?

LOUIS. Yes, mother.

MAD. Hush, not so loud.

LOUIS. Oh, you're ashamed of it, are you?

MAD. Louis, can't you speak to me with respect?

LOUIS. Yes, if I had any for you, but, to tell you the truth, mother, I haven't.

MAD. Then why do you come to me?

LOUIS. For help.

MAD. And do you think you vill git it viz insults?

LOUIS. I don't know about the insults, but I do know that you will save me.

MAD. (Sarcastically). Oh, I vill?

LOUIS. Yes, to save your own precious neck.

MAD. Would you betray your own mother?

LOUIS. Mother! (Laughs). A fine mother you have been—educated me for a thief and always used me for your own purposes. I've handled jobs for you that

you could trust to no one else. You've made others work, while you've enjoyed the plunder. I've earned your protection and if I don't get it I'll betray you just as quick as I would any other crook.

MAD. Exposing me would not benefit you.

LOUIS. Wouldn't it? The police would liberate me soon enough if I were to tell them Cleveland was not dead, and that I could show them where he is imprisoned. I rather think I would get a present from your late husband in the bargain.

MAD. So you nave thought it all out?

LOUIS. A man has plenty of time to think in jail.

MAD. And did you think I would let you stay zere? You say you do not respect me. Perhaps you cannot, but you must not think I have no heart for my own flesh and blood.

LOUIS. If you have a heart then why have you taught me nothing but rascality?

MAD. My boy, you were born under such circumstances that I could not hope for you to be better zan myself.

LOUIS. I know nothing of those circumstances.

MAD. I know eet, but I vill tell zem to you and you may judge me as you vill. I do not know where I was born, but I do know I vas a foundling in Patee, raised by a poor mechanic and hees wife. Zey treated me kindly, but I never gave zem a daughter's love, as I knew zey vere not my parents. I grew to womanhood wiz zem, when, one day, I met a man of fine appearance and engaging manner, who won my love. He remained in ze neighborhood several months. I met him secretly. Zere lived in ze neighborhood a wealthy family wiz two daughters, wiz whom I associated. One day my lover asked me to visit their house that night, to remain as late as possible, and before leaving to unfasten the library window. I objected. He promised to marry me if I would do it. I consented. As I vas leaving him I vas met by one of ze servants, who recognized me and also remembered him. That night I visited ze house and succeeded in accomplishing what he desired. He entered ze house, secured ze family jewels and as he vas leaving, vas shot dead in ze library window. Ze next day he vas identified by a wife he had beaten and deserted a few months before. Ze servant who saw us together spied on me zat night and saw me unfasten ze window. Her testimony convicted me as an accomplice and I vas sent to prison, where you vere born. Zat man vas your father.

LOUIS. Is this the truth?

MAD. It ees ze truth.

LOUIS. Then in God's name, why did you tell it to me. Was it not enough to know that I vas reared in crime? But now, to find I vas born in shame, you might have spared me that.

MAD. I told eet to you, my boy, zat you might not judge your mother too harshly. Love alone vas my ruin. A

bad man and fate did ze rest. When I came from zat prison I vas a disgraced, despised woman. Starvation stared me in ze face on every hand. Vone way only vas open to me, and zat vas darkness. I cursed the memory of ze man who had ruined me, and gave myself to crime, and as I have lived, so must I die.

LOUIS. But was it necessary that I should go to the devil with you?

MAD. You know ze lives of your parents, can you not see zat hell vas born in you? Would eet have been better if you had taken a position among ze respectable? How long would eet have been before ze social vultures would have laid bare ze skeleton of your family, and you would have been driven from among zem viz jeers of scorn? Go where you vill, ze hand of every man is against you. My boy, ve belong to ze great army of ze hopeless.

LOUIS. You're right, when a fellow is down it takes more than a smile to raise him. Now I'll go back to jail and trust to luck. (Turns toward steps).

MAD. I have felt bitter against you always, because you have reminded me so in every vay of your father, but I vas wrong, you are not to blame. I shall do all I can to save you, but vat vill you do?

LOUIS. (Pause, advance, takes her hands between his handcuffed ones). I shall show them there is honor even among thieves. (Goes to top of steps between policemen, turns and says lightly). Come on, boys, I am ready! Good night, Mrs. Cleveland. (Exit R. U., followed by police).

BAR. (After Louis' exit, enter Bar. hurriedly D. L., comes down C.) Eet is done, ze girl has been taken away.

MAD. It is for ze best. Was eet done quietly?

BAR. Oui! it was done so neatly. Now if ve only had Louis' tongue fastened ve could once more rejoice.

MAD. Don't worry about Louis, he vill not speak, but ze boy must be saved.

BAR. Why?

MAD. Because I wish eet. (Anna enters D. L., comes down to easel unseen).

BAR. But vy zis sudden change of feeling?

MAD. Zat is my business.

ANNA. (To Capt.) Doris has been abducted.

CAPT. Sh—

MAD. (Turning quickly). Vat vas zat?

BAR. Ze devil.

(Crosses L. to easel, walks up stage a few steps past easel, watching the face intently; turns back suddenly, sticks pistol in front of face, which is gone. Capt. jumps from behind easel and grabs pistol. During this action the following lines are spoken by Mad. and Anna).

MAD. (To Anna). Vat are you doing here?

ANNA. Fighting for the liberty of two people you would have out of the way.

MAD. You are a spy.

ANNA. Yes, I am a spy, and I have done my work well. (Capt. has secured Baron's pistol).

BAR. Capt. Kettle!

CAPT. Yes, the man you sent to prison for your own crime, but who now meets you face to face.

MAD. (Tapping bell on table). You shall not escape again. Help! Help!

CAPT. I know your secret. Mr. Cleveland is still alive; you have abducted Doris Maynard; you and all of your cut-throat band cannot stop me now, for I have sworn to save them both.

BAR. (Rushes at Capt. from L.) You have? (Capt. C. grabs Bar. by throat, turns his back to audience, swings Bar. to his knees R. of him; holds pistol in R. hand, Bar. by throat with L. hand. As this is done Anna is L. of C. near switch which cuts off electric chandelier. Dummy appears at D. R. Blinky at D. L. Pug and two policemen enter on corridor from R. U. E. to steps C. all simultaneously).

MAD. Seize him, men, it is Capt. Kettle!

CAPT. Quick, Anna, turn off the light!

MAD. Stop her, Blinky.

CAPT. If he does, I'll kill him!

(Anna turns button on wall, shuts off lighted chandelier; stage lights half down).

CAPT. Now, stop me if you can.

(Fires pistol at large standard lamp R. of stage, globe shattered by a mechanical device; stage lights all out. A moment after Blinky is at the button, turns on chandelier, stage lights full up; window at C. of back is open, Anna standing in window; Capt. supposed to have jumped out of window. Pug in a heap on the steps, two policemen down C. holding Baron, whom they have mistaken for Capt. K. in the dark. Mad. in a rage. Anna laughing).

END OF THIRD ACT.

CURTAIN.

## ACT FOURTH.

### SCENE I.

(Rough room in tenement, D. in F. near C. with spring lock. D. L., window R. Time, early evening, 4th of July. During act explosions in distance of cannon and fire crackers occasionally).

(Blinky discovered seated at table. Pug enters D. in F. at rise).

PUG. No sign of de Madam yet. (Explosion). Unless she comes soon our hopes will explode like a bunch of dose fire crackers.

BLINKY. Dis has been de toughest 4th of July I ever put in. No sport, not even de smell of some good old booze, and every time I hear a cannon go off, it makes my teeth chatter with fright.

PUG. Well, it's just what I expected wid a woman runnin' tings. I never saw one yet dat was good for anything. Dey gets dere pals in de soup den dey swallows a bottle of soothing syrup and takes a nap while de men fight it out.

BLINKY. Well, if I was only a boy once more, shooting fire crackers off de front steps, and a chance of living my life over again, I'd be happy.

MAD. (Enters D. of F. wearing long dark cloak, which she lays aside). Has ze Baron been here?

PUG. No.

MAD. Bring out ze girl, I vish to see her. (Blinky opens door L. and brings out Doris).

PUG. Is dere anything new?

MAD. Ven dere ees I vill tell you. (Motions him up stage with Blinky). (To Doris). Vell, have you yet come to ze conclusion zat eet pays to be friendly wiz me and mind your own beesiness? (Pause). Have you nothing to say?

DORIS. I can say nothing that would interest you.

MAD. Do you mean zat you cannot or vill not?

DORIS. That I will not betray my friends?

MAD. Vat do you know of zis Capt. Kettle?

DORIS. That he is a man accused of a crime he never committed.

MAD. You cannot prove it.

DORIS. You cannot deny it.

MAD. At what time did you become acquainted wiz him?

DORIS. At the time when your spies were neglecting their duty.

MAD. You are not giving me a satisfactory answer.

DORIS. More so than you deserve, Madam.

MAD. Be careful, you are in my power.

DORIS. For the present, yes.

MAD. I do not vish to harm you. If I liberate you, vill you return home and not interfere in matters vich do not concern you? Vill you request zis Capt. Kettle to come to ze house so I can see him?

DORIS. If you wish to see him, why not remain here?

MAD. How can he come here? He does not know where you are?

DORIS. I have his promise that he will save me, and he will keep his promise, no matter where I am.

MAD. Zen you prefer war to peace?

DORIS. With you I prefer anything to peace, for that would be degrading.

MAD. Zen listen to me, my romantic young lady. Your Capt. Kettle is probably far from ze city by zis time. If not, he is hiding in some cellar to escape ze police and detectives, who, knowing of his escape from prison, are searching for him everywhere. If he shows his face

he vill be arrested. He cannot save you. You are helplessly in my power. I can detain you here for months or kill you if I like. Ze Cleveland fortune vill be in my hands in a few days. Zen no power on earth can crush my plans. You chose to fight, so fight it shall be, and remember, I have no heart. Go back to your cell. If you change your mind and vish to accept my terms, send for me; if not, zen you vill stay zere till you rot. (Goes up stage. Blinky comes down, takes Doris by arm, puts her in room L.)

DORIS. Have you no mercy?

BLINK. (Nods head toward Mad.) She told you what to expect, so get in there. (Locks door, leaving key in lock).

MAD. (To Pug). Murphy, go down and tell ze coachman to drive home and not wait for me. (Exit Pug D. in F.) Blinky, you remain here and guard zat doer. (Points to D. L.) (Exit Mad. D. in F.) (Doris raps on D. L. Blinky goes to door).

BLINK. What do you want?

DORIS. Can't you open one of these shutters and give me some light?

BLINK. Shut up! You've got light enough. (Raps at D. in F. Blinky goes up, opens it). Come in! Has the old woman— (Capt. pushes door open, grabs Blinky by throat, kicks door shut).

CAPT. Speak another word and it will be your last. (Drags Blinky to D. L., unlocks it). Doris, Doris, are you there?

DORIS. (Entering). Yes, Capt., but you are in great danger.

CAPT. Never mind me. Here, take this pistol. (Hands it to her). You will have to stand guard over this fellow, while I navigate about a bit. (They exit D. L.) (Enter Mad., Pug and Bar. D. in L.)

MAD. What news?

BAR. Nothing! Ze Capt. is yet at liberty. He seems to be ze devil invisible.

MAD. You must keep a strong guard about zis building, for he vill probably make an effort to rescue zis girl.

BAR. Have you seen her?

MAD. Yes, and she defies me.

PUG. Where is Blinky?

(Mad. looks about, goes quickly to D. L. and calls). Blinky.

BLINK. (From within, as if forced to by Capt). Yes—

MAD. Vat are you doing?

BLINK. Examining the shutters.

MAD. Be sure zey are secure.

BAR. But vat are ve to do wiz ze girl? (Capt. enters D. L. disguised as Blinky. Closes door, sits near it with face turned away).

MAD. You must get a carriage and take her to ze pier. Place her in a small boat and carry her aboard ze "Great American," which lies at anchor in ze harbor. Mr. Cleveland is still aboard zat ship. Order ze captain to sail at once for South America. I dare not keep him or zis girl here any longer.

BAR. Vat vill ve do when ve are ready to leave?

MAD. I vill make arrangements to-morrow for another vessel, and have it ready. Now go and get ze carriage. When you reach ze pier, you vill find a man viz a small boat waiting.

BAR. I vish I vas going wiz him. (Exit D. in F.)

PUG. How are you going to carry de girl without making a noise?

MAD. Chloroform her.

PUG. I tink we'll show dat Capt. a pretty slick game.

CAPT. (Who has been making a noose with rope, throws it over Pug's head from behind). But the Capt. will tie you!

MAD. What! Capt. Kettle?

CAPT. Yes, but please don't bother me. This is one of my busy days. Ties Pug, unlocks D. L. Doris enters).

MAD. Help! help! Some one come to me. (Crosses and unties Pug).

CAPT. (To Doris). Come, my darling, we have no time to lose. (Both go to D. in F., are met by Bar., who rushes in, slams door shut and steps aside. Capt. tries to open it, but cannot; locks with spring lock). You have set it.

BAR. Yes, and I have ze key.

CAPT. (To Doris). Well, then, there's no use being in a hurry.

MAD. (To Capt.). So you have placed yourself in our hands again?

CAPT. (Taking Doris in his arms). Yes, my dear lady, you have managed to keep such attractive bait in your possession that I have been tempted to call again.

MAD. And zis time you vill only escape in ze spirit.

CAPT. What do you mean?

MAD. Zat I am going to set zis old building on fire and ze two most dangerous enemies I have vill go up in smoke.

CAPT. Well, even at that, we will beat you.

MAD. What do you mean?

CAPT. Why, you won't go up at all. You'll go the other way. (Points down).

DORIS. Capt., will she really do a thing so terrible?

CAPT. She would do worse than that if she knew how.

DORIS. What can we do?

CAPT. I don't know just yet—wait.

MAD. (To Pug). Is there any other part of ze building occupied?

PUG. No.

MAD. Good! Zere vill be no one to give ze alarm. It vill be a splendid contribution to ze American's 4th of July celebration. (To Capt.) So you want to trap Mrs. Cleveland, do you? Ze respectable banker's widow. (Laughs). Vell, you have had your chance and failed. I vill give you a warm reception on zis, your last visit, and while you are roasting I vill go back to my palace on ze avenue and vait a few days longer until ze entire estate of my late lamented husband is placed in my hands. Zen I vill sail away from this delightful city, and my dear husband, now on board ze "Great American" in ze harbor, vill return to his friends, a bankrupt widower. Tink

it over, young man, and you vill see it is better to mind your own business and let other people alone. Better to stay in state's prison zan to roast here. My friend, you have "jumped out of ze frying pan into ze fire." (To Pug and Bar.) Come, we must start our fireworks. (Exit D. in F., Mad. in door). I am very much obliged to you, Capt., for your last visit. I shall now be able to rest easy for the first time in a month. (Exit). (Bar. in door).

BAR. Au revoir! You vill now be, vat you call eet, hot members. (Capt. starts for him).

CAPT. What's that? .

BAR. (Exit quickly in terror). Help! help!

DORIS. Think, Capt., is there nothing we can do to escape?

CAPT. Yes, there is, but it will take all your courage.

DORIS. I will do anything, but you must be saved also.

CAPT. The means will save us both. (Takes rope, passes noose around her waist). I will let you down from the window; you must keep hold of the rope with one hand above.

DORIS. You will come, too?

CAPT. Yes, I will tie this end and slide down after you. (Lets her out of window R., letting out rope rapidly until he reaches the end. Rope should appear to be long enough to let her down about 3 floors). Steady, my girl, steady; hang on tight. Don't catch on that shutter below. Courage, now, you are almost there).

(Pug bursts into room, followed by Bar. and Mad.)

PUG. What are you doing there?

CAPT. Teaching the lady a little tight rope act.

PUG. Drop that rope.

CAPT. All right, we won't quarrel about it. (Lets rope fall out of window).

MAD. Where is the girl?

CAPT. Safe on the roof below. You won't burn the whole block, will you?

MAD. Pug, you and the Baron go at once on board ze "Great American," and order ze captain to sail immediately for South America wiz Mr. Cleveland.

BAR. But, shall we leave you here?

MAD. Yes, I can take care of myself.

BAR. Very well, come. (Exit with Pug, closes door with a click).

MAD. Ze fire es light, I vill make sure eet is vell started before I leave you.

CAPT. Going to stay and see me cook, are you?

MAD. I am going to make sure zat my most dangerous enemy has no chance to escape.

CAPT. Suppose I should attempt to get out. (Starts toward door).

MAD. (Drawing pistol). Zen I vould shoot you. (Flames shoot through wall L. of stage).

CAPT. Well, here comes the fire. I suppose we must part.

MAD. Yes, I vill leave you, for now no power on earth can save you. (Tries to



open door, which is locked with spring lock; it will not open). Locked!

CAPT. Yes, Madam, with a spring lock, and the Baron has the key.

MAD. (Beating on door with fists). Help! help! help! What will I do?

CAPT. Stay here and roast with me, I guess.

MAD. Think, man, is there no way to escape?

CAPT. Yes, if you're a good sailor, follow me. (Up to window R.)

MAD. Where are you going?

CAPT. Going to join my sweetheart on the roof below. (Stands on window sill, reaches out over his head and swings out as though hanging to something outside that is fastened above the window).

#### CLOSE IN.

(With drop in one representing burning building, policeman runs across, crying fire, supers also run from R. to L. After this Tom and Jim enter supporting Doris between them).

#### SCENE SECOND.

TOM. Are you badly hurt?

DORIS. No, only frightened a little and my ankle is turned.

JIM. Where is the Capt.?

DORIS. Still in the building. He said he would slide down the rope after me. Oh, if he should not escape.

TOM. Don't worry, dear, the Capt. is too clever a man to be caught in any trap.

JIM. You bet! If the rope breaks he'll tie it together in mid-air. You've got to hold all the cards in the deck against him before he gives up.

TOM. Who is this coming?

DORIS. It's that dreadful Baron and one of his men.

JIM. Well, Tom, you know the trick, be ready for it.

PUG. Here she is. (To Doris). Come on, we want you.

TOM. And what do you want of her? (Tom C., Doris R. of C., Bar. crosses to

R. of Doris. Jim crosses to L. of Pug from behind. Pug is just L. of Tom).

PUG. Dat's our business.

BAR. Oui! zat is our business.

JIM. Hully gee! hear de frogs croak.

PUG. (To Jim). You keep your trap closed. See!

JIM. Oh, I don't know; you ain't so plentiful.

TOM. What do you want of this lady?

PUG. You send her along wid us or we'll show you. (Jim has dropped on hands and knees behind Pug. As he does this Tom hits Pug on jaw, he falls backwards over Jim. Pug gives howl of pain, gets up, holding hand to back of head and staggers off L. Jim takes a rush on Bar., who starts to exit R. Jim makes a loop, winds his legs around Baron's waist and thumps him on head. Bar. exits yelling).

BAR. Help! help! Take him off! etc. (Exit R. 1 E. Tom and Doris follow them off R. 1).

#### CHANGE TO SCENE III. ACT FOUR.

(Two high buildings, one R., one L. The right one just shows side of building, the one L. projects on stage about 5 feet, is about 3 feet high, giving the appearance of a blind alley. Between the two buildings is rope crossing from roof of one building to the other with large flag hanging C. Building on fire, steam pouring out of walls; also flame. Capt. is discovered climbing out over flag rope, hand over hand, until he reaches flag, in the folds of which he slides down to the roof below. During this time Mad. has been calling for help at upper front window. As Capt. reaches roof there is an explosion and the burning building falls in. Madam is drawn away by a harness fastened from above, or on sliding platform, so it appears as the building falls, she goes with it. This action and Capt. reaching lower roof occur simultaneously.)

#### CURTAIN.

#### END OF FOURTH ACT.

## ACT FIFTH.

(A small sail boat discovered C. In it are Pug and Baron, when stern of boat rises on waves Capt. is seen clinging to it. Scene is East River; boat remains stationary. Panoramic drop is used, and is kept in motion, showing points of interest along the shore, illuminated. Direction of boat toward outer bay. At finish of moving scene the stern of large sailing vessel works slowly on to stage from L. As this works on small boat works off R., but at same time both boats are getting nearer each other. When small boat is off large one fills full stage. This large vessel is worked on wires drawn tight across from one

fly gallery to the other. All sail rigging, etc., is hung on those wires, and can be drawn on by means of a windlass, keeping up a steady movement and avoiding vibration. The whole ship can be built on net and hung from the flies or lower portion of boat can be made of some independent moving arrangement, but all must work in unison. When vessel is on it will be pointed from R. to L. across stage. There must be a practical side of vessel up stage, over which entrances are made from the back. When large vessel is in place, Pug and Bar. enter over side C.

PUG. (Calling). Captain! Captain. (To Bar.) Dey keeps a good watchout here.

BAR. Zey are very careless.

CAPT. B. (Entering from L.) Ah, how are you, me hearties? Have you come aboard to see our wealthy guest?

BAR. Yes, you must sail wiz him as soon as eet is possible.

CAPT. B. Trouble brewing, eh?

PUG. Yes, the devil's to pay.

CAPT. B. All right, I'll be ready to sail in half an hour, but come to my cabin and have a drink o' grog.

PUG. I don't care if I do.

BAR. Zat vill suit me, and at ze same time ve can arrange our future plans. (All exit L.) (Capt. Kettle enters over side of vessel C. Comes down, looks about, goes L., examines, goes R., same biz, comes C., looks at hatchway, kneels down, listens, appears to hear something. At this point a young sailor comes on from R., stands back and watches. Capt. raps on door, rap is answered. Sailor leaps on Capt.'s back as he is bent forward on hands and knees. Capt. catches him by throat as his head comes forward over Capt.'s shoulder. Capt. gives him a throw forward, which causes sailor to land on his back in front of Capt. Capt. still keeps hold on sailor's throat, drags and pulls him up to side of boat, gives him a quick twist and throws him overboard. Capt. rushes back to hatchway with a hatchet he has picked up at back of stage, knocks lock off door, raises it.

CAPT. Is Mr. Cleveland here?

CLEVE. Yes.

CAPT. Then, for God's sake, come quick.

CLEVE. (Appears above hatchet, Capt K. faces him). Edward!

CAPT. K. Father! (They clasp hands). Quick, they are coming. Get to the side of the vessel and fight for it. (Both go up C. Pug, Burnham and Baron enter L.)

PUG. There's that Capt. Kettle and he's let our man out.

BAR. Seize 'em both! (Pug and Bar. rush at them).

CAPT. (Places Cleve. behind him, raises hatchet). Yes, come on, and in ten seconds there'll be two new faces in hell. (Pug falls back R., Burnham L. Capt. and Cleve. C.)

BAR. What do ve care for ze lettle hatchet. Your lives stand between us and fortune, do you tink ve will spare?

CAPT. No; I believe you would kill your own father for his last nickel. Why should we expect any mercy?

BAR. And you vill not get it, for I am going to kill you both and feed you to the fishes. Draw your pistols, men, and ven I give ze order, shoot zem both. Are you ready?

PUG. and BUR. We are. (Capt. and Cleve. face them boldly, clasping each other's R. hand). Aim! (Pause). One—two— (Police boat shoots alongside. Officer calls).

OFF. Surrender, in the name of the law. (Police climb over side of boat on to stage. Doris, Tom, Anna and Jim enter with them C.)

TOM. (Capt. and Mr. Cleveland, you are saved, but none too soon. (Tom goes to Anna, Doris goes to Capt.'s arms).

CLEVE. (Taking Capt.'s hand). Friends, this is my son, Edward, whom I had disinherited, but whom I am proud now to reinstate. (To Capt.) My boy, what can your father do to show his gratitude?

CAPT. Give me here, on board the "Great American," the hand of the lady I refused seven years ago. (Bus.)

CURTAIN.

END OF PLAY.







LIBRARY OF CONGRESS



0 018 602 691 3

